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To the American People

By PORTER EMERSON BROWNE

There is no mystery about what the matter is with America.

Any intelligent economist will tell you that in a thickly populated country, there must be a considered balance between men and machines. A country of few men needs many machines. A country of many men can use to advantage a few machines. But a country of many men and many machines is bound to find itself eventually in the economic chaos into which America has rushed headlong and heedless.

There is but one cure for this condition. It is to remove people from cities where they have become economically impotent, to the soil where, by raising food for themselves and their fellows, they can live and be useful. This with no idea of becoming rich but merely to survive the period of drastic reorganization that America must go through.

The only sound premise for any country is small farms, small cities and hand labor. This because small farms mean many people raising food cheaply; small cities mean a minimum of graft, waste, crime and overhead; hand labor means limited production. Suggested measures like public works, Dime-a-Day campaigns and similar expedients are that and no more. The trouble with America is basic and fundamental. The cure must be equally basic and fundamental. A tree dying at the roots cannot be cured by spraying the leaves.

CONTINUED ON PAGE EIGHT



GAWPY

—THE HIGHLY EDUCATED PELICAN WHO MADE HIS WAY FROM CARMEL TO THE BRIGHT LIGHTS OF BROADWAY, AND HAS NOW RETURNED TO 'STRUT HIS STUFF' AT CARMEL PLAYHOUSE ON SATURDAY AND SUNDAY EVENINGS IN 'THE WORLD'S LARGEST PUPPET SHOW.'

Carmel News

COUNCIL MEETING

No definite decision was reached at last night's meeting of the City Council regarding the type of pavement to be laid in the business district. The major part of the session was devoted to the discussion, with a number of interested citizens presenting their views.

Supplementing the petitions now on file, property owners on Monte Verde street between Ocean and Seventh put forth a request to be included in the proposed improvement district. As now formulated, the district will include Sixth street between Monte Verde and Junipero; Mission, Dolores, Lincoln, Monte Verde between Sixth and Ocean; Lincoln and Monte Verde between Ocean and Seventh; and Seventh between Dolores and Monte Verde, virtually completing the paving of the active business zone.

Setting the legal machinery in motion now awaits selection of the material to be used. Mayor Herbert Heron, as one of the principal property owners concerned, favors an asphaltic concrete pavement with brick shoulders; Councilman John B. Jordan, likewise an interested property owner with perhaps the largest frontage in the proposed district, favors cement concrete to correspond with the existing pavements. Each side had its proponents last night, although it appeared that a majority of the property owners represented preferred the standardized cement pavement, with color, if used at all, only in the sidewalks.

Mr. Philip Wilson, Sr., stated that he had interviewed "twenty-five level-headed citizens" and they were without exception in favor of standard cement. Mr. Ben Wetzel spoke in favor of cement, but stated that he would be willing to see colored sidewalks along his property. Captain John Ward stated his preference to be asphaltic concrete, based on the experience of the State Highway Commission and his own observations. Mr. Fred Leidig said that he would prefer not to see the ordinary cement pavement laid, while Marshal Englund, who owns property on Sixth, was outspoken in favor of the same cement.

There was obviously a lack of information on the part of some of the property owners present as to the nature of asphaltic concrete. Mayor Heron suggested that Lincoln street between Ocean

and Seventh be paved first, using this material to serve as a basis for guidance on the remainder of the project. No action was taken on the proposal.

Miss Kellogg and Mr. Bonham were appointed as a committee to look into the matter of water mains, electric and telephone service connections, insofar as these may be affected by laying of the pavement.

It was stated that the improvement is to be paid for by a special assessment on the property immediately concerned and not through a levy on the town as a whole.

* * *

Other matters dealt with last night included the following:

Messrs. Cozzens & Davies, Salinas engineers, retained by the city, submitted a report in regard to the drainage of Mission street and adjacent areas. They offered alternative plans for underground drainage systems, differing in details and extent, the first to cost approximately four thousand dollars, the second a thousand dollars less. Several details are to be investigated further before any action is taken.

Mr. Cozzens was instructed to establish a sidewalk grade for Monte Verde street, between Ocean and Seventh, where varying levels have been a source of complaint in recent months.

An application from a property owner on Carmelo for removal of a tree was put over until the Council could investigate the case.

Miss Kellogg reported to the Council that signs had been erected at the beach, calling attention to the new ordinance regarding horseback riding. Miss Kellogg stated that while the signs are exceptionally well designed and executed, only commercial rates were paid for the work.

Hotel LaRibera requested that a street light at Lincoln and Seventh be screened to obviate annoyance to guests during sleeping hours. Request granted; the work to be done at the hotel's expense.

The Council adjourned to the evening of Thursday, January fifteenth, when the discussion of paving and drainage problems will be resumed.

DRAMA IN PASADENA

Indicative of the way in which Pasadena takes its dramatics, the Community Playhouse Association is to inaugurate a drive this month with a view to increasing the association membership to ten thousand. Each member votes and the Playhouse is thus governed.

ON TOUR

Carmel friends are in receipt of letters from Mrs. Elizabeth K. Elliott, who with her sister, Mrs. K. B. Hutchinson of Helena, Montana, is on a tour of the Mediterranean. They are travelling by a steamer of the American Pioneer Line, an intermediate ship on which they are the only passengers, and report themselves as being highly pleased with the venture. Their itinerary includes Greecian and Turkish ports, and at one of the latter they will leave the ship to proceed to Vienna for an extended stay.

CHINA

The Carmel Woman's Club at the regular monthly meeting on Monday heard an enlightening talk on China by Miss Gladys Harvey, who has made an intensive study of conditions in that troubled republic. She sketched the background of the present government and gave word-pictures of some of the country's leaders, with particular stress on the achievements of Sun Yat-Sen.

Despite the continuance of civil war, the speaker believed that brighter days were ahead and that it was only a question of time until the Chinese placed their house in order.

Miss Harvey's talk was doubly interesting in that she and her mother formerly resided in Carmel and were active in the foundation of the Woman's Club.

OROZCO'S LATEST

Alma Reid of New York is sending to the Denny-Watrous Gallery the latest Orozco lithograph, which is expected to arrive within a few days. It is of interest to note that the sale of Orozco prints in Carmel has been second only to that of New York.

"STRANDS"

The unceremonious demise of "Strands" is explained by the fact that Frank Sheridan received a call to Hollywood to lend a hand in picture-making. He has been engaged for three "talkies," the first of which he completed last week. His current picture finds him playing the role of a managing editor in a story based on the Lingle case in Chicago.

THE TEA COZY

Carmel diners-out may now add another to the list of available places—the Tea Cozy, which has come into being at Sixth and Mission under the gracious direction of Olivia Warfield. A hospitable air pervades the house, which is just far enough away from the business streets to be quiet and yet close enough to be convenient.

THE FORUM

The next Forum of the Carmel Woman's Club will be held at the Girl Scouts' House next Wednesday evening, January fourteenth, in connection with the Carmel Art Association, who present Mr. E. Ambrose Webster of Provincetown, Massachusetts, a well-known artist, who will speak on "Modern Art and the Old Masters." His lecture will be illustrated with lantern slides.

The same lecture was given recently in San Francisco with great success; therefore the two clubs consider themselves fortunate in securing it before Mr. Webster returns East in the near future.

As customary at Forum meetings, the speaker will answer questions suggested by the lecture. There will be no charge for admission.

WOMAN'S CLUB

The Bridge and Current Events sections of the Carmel Woman's Club will hold regular meetings on Monday and Thursday, respectively, of next week, at the Girl Scout House.

SUNSET P.T. A.

The Parent-Teachers Association meeting on Friday evening of this week promises to be of unusual interest. Dr. Herbert R. Stoltz, Director of the California Institute of Child Welfare at Berkeley, will tell how the institute studies children in the schools for the purpose of helping parents understand and work intelligently with their young folks. Dr. Stoltz will show a film taken of children in the University Nursery School, and explain how such films are studied and interpreted, and become the basis of new educational procedures.

The meeting will be held in Sunset auditorium, beginning at eight o'clock.

FOR THE VERY YOUNG

A pre-school group meeting will be held every Tuesday afternoon from three until five in the first grade room. Children between the ages of two and four and one-half are cordially invited to be present. For further information telephone Mrs. Francis Murphy, Carmel 817-J.

THE SEARCH SEMINARS

Preston W. Search, having returned after several months spent in the East, will meet his Seminar friends at his home on Tuesday evening, January thirteenth. All past Seminar members, and others interested, are invited to attend. The subject of the evening will be "Some Early Teaching Experiences."

A LECTURE ON JAPANESE COLOR PRINTS

Alfred Lyman Flude, traveller and public speaker, is to present one of his lectures at All Saints Parish House, Tuesday evening, January thirteenth, at eight o'clock. Mr. Flude, who is secretary of the International Lyceum and Chautauqua Association, has delivered his talks before schools, universities and colleges of the Central States for the last fifteen years. Numerous return engagements attest his popularity—he has been called to Miami University on three occasions and is to return; the State Teachers' Colleges of Illinois, Wisconsin, Minnesota and North Dakota have secured him each year for the last five years, while the Milwaukee Museum has called upon him for ten lectures. He has also endeared himself to radio audiences around Chicago.

Mr. Flude will speak in Carmel on "The Art of the Orient," a talk which, he feels, will be of more interest to Carmel residents than his "Travel Talks." His discourse will relate largely to Japanese color prints, and he will exhibit work of



ALFRED LYMAN FLUDE

such well known artists as Horonobu, Utamaro, Hiroshige and others. The public is cordially invited. There will be no admission charge, but a silver offering will be taken to defray the expenses of the church.

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MUSICAL NOVELTY OF A HIGH ORDER

A fascinating novelty from Spain is the Aguilar Lute Quartet, which is making its first coast to coast concert tour during the present season and comes to the Carmel Theatre (formerly the Golden Bough) on January twentieth, as the second offering in the Carmel Music Society's annual series.

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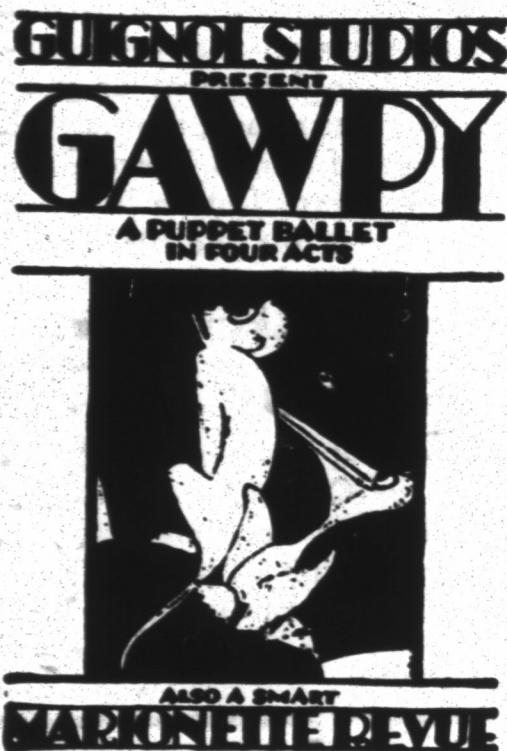
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\$1.00

RETURN ENGAGEMENT PERRY DILLEY PUPPETS JAN. 31 2:30-8:30
COMING—LUISA ESPINEL, FEBRUARY 21

Entirely unheralded, the Aguilar Lute Quartet made its debut in New York last November and played twenty-five engagements in five weeks.

"A new marvel," exclaimed Samuel Chotzinoff in the New York "World." "I advise you not to miss them." This advice was taken by New York music-lovers and the Aguilars gave four well-attended concerts in that city.



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Eliza Aguilar and her three brothers have played lutes together since childhood. They have created their own instrumental ensemble. For years they have studied together. Their family resemblance extends to an unusual mutual sympathy in their playing. Audiences react to the blood-tie which makes this quartet unique in personality.

"They are a very sensitive and eloquent ensemble," stated Olin Downes in the New York "Times," while W. J. Henderson in the "Sun," remarked on "their aristocracy of style."

The Aguilars have an advantage over the ordinary string quartet in that their programs are not limited by tradition. They can play, for instance, Mozart's "Eine Kleine Nachtmusik" entrancingly, and they can also offer a wealth of Spanish music alluring to the ear which is not available for the violin quartet. Thus, in addition to Bach and Handel, the Aguilar Quartet have a rich repertoire of modern Spanish pieces, many of them written especially for their ensemble and dedicated to them by the composers. It is this varied repertoire which has caused the Aguilar Lute Quartet to develop a reputation beyond the confining realms of chamber music and has given them an audience with the general public.

While the lute is infrequently heard in our concert halls nowadays, centuries ago it was a popular and commonly known instrument to which frequent allusion was made by classic authors and for which classic composers have written many compositions. The Aguilars, alone with the lute in the concert field, have developed an unique field of their own.

"This is a real quartet," writes Olin Downes. "The lutes are solo instruments with solo parts that emerge and disappear in the ensemble. They are eloquent in emotional expression, rich in beauty and color. The players have also at heart the spirit and traditions of music, which, first and last, are an affair of race and ancestral temperament."

"Apart from the interest in the novelty of a concert of this type," wrote F. D. Perkins in the "Herald-Tribune," "their performance was one of high musical merit. The four lutanists are notable masters of their instruments, showed a remarkable degree of collective unity and expression, while the finish of execution and the clarity of outline were also points calling for praise. They produced an admirable variety of tonal color and fine subtlety of shading."

The seat sale for the Aguilar concert opens at the Denny-Watrous Gallery on Thursday, January fifteenth.

**GAWPY COMES HOME
THIS WEEK-END**

This week-end, January tenth and eleventh, the people of Carmel and neighboring towns will have the exceptional opportunity of seeing the most magnificent marionette show that has ever appeared on the Pacific Coast. The Gawpy Ballet and accompanying review acts comprise the largest and most successfully produced performance of the kind in the world. The entire revue played at Winthrop Ames' Little Theatre in New York, then toured the larger cities of the East and Middle West. Individually as well as collectively the members of this marionette troupe have distinguished themselves. Several of the revue acts were taken for a prolonged tour in vaudeville. The most famous of the acts, known as the "Yaller Gals," danced in two revues on Broadway and numerous of the fashionable night clubs. Other principals were selected to play in the first complete all-talking marionette film which has just been completed and is to be released shortly.

The performances are of especial interest to Carmel people as the Gawpy Ballet was conceived and executed in Carmel, and while it was produced originally in New York, was done by Carmel people.

Jeanne d'Orge wrote the play in quaint and charming verse. Robert Hestwood, well known for his skill in design, conceived the figures for the ballet. Carl Cherry developed the mechanics and did the actual construction of the pelicans, a remarkably fine piece of work requiring months of skilled and painstaking labor. Harold Hestwood wrote the music, and in addition to being a splendid composer is one of the best pupeteers on the marionette stage.

In the original New York cast were Helen Wilson, Marvel Valentine and Ralph Geddis, all of Carmel.

* * *

The entire show requires the use of over three thousand strings, an unheard-of number. There are four acts in the Gawpy Ballet and five acts of vaudeville which furnish a complete evening of hilarious entertainment. The production is being played on the Pacific Coast for the first time.

There will be two gala performances on Saturday and Sunday evenings, and a special matinee for children on Sunday afternoon. All performances will be held at the Carmel Playhouse. A large attendance is expected due to personal interest among Carmel people. Many who contributed to the production have

never seen it, and a happy surprise is in store for them when the curtain goes up on "Gawpy" for its Carmel premiere.

Characters of the Ballet:

Gawpy, the young hero.

Snibby, his sister.

Scubby, his brother.

Ma Gulpen, herself.

Grady, too old to fish.

Uncle Gruppy, a wise old bird.

Nipperry, the crab huge in the pool,
small outside.)

Slippery, the serpent.

Galumshus, the golden fish.

Galoo and Galug, the sea snails.

Snik and Snak, the dancing mice.

Nathan, the monkey.

Other characters: Sea Flower, Chorus of the Finnies, Chorus of the Ninnies, Angel Fish Chorus.

Act I—Pelican Isle during a period of famine.

Act II—in the Pool.

Act III—Mysterious Island.

Act IV—Same as Act I.

A ten-minute intermission, followed by the Marionette Review.

Production designed and produced by Guignol Studios, Inc., New York City; Robert Hestwood, art director; Harold Hestwood, musical director.

**CARMEL
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SENRITA RAMERIZ, Spanish puppet danseuse of the Guignol Studios, New York, who will make her first Carmel appearance at Carmel Playhouse on January tenth and eleventh, in a comic opera of the bull-ring. Martha Graham, after seeing the Senorita's *debut* at Winthrop Ames' Little Theatre in New York said, "She is the only dancer of whom I am truly jealous." Senorita Rameriz is operated by eighteen strings.

WHAT ARE YOU NEEDING

How long I wait for Time that poise to teach
 Which sheathes my anguish at your vague replies!
 What mystic chord must I evoke to reach
 That silent grief deep-cradled in your eyes?

Are all life's lures but leaden dull alloys,
 The gleam of which you scorn as a mirage?
 What sheaves of withered or departed joys,
 Left wistfulness no solace can discharge?

I feel the keenness of an inward strife,
 As your pale fingers move so restlessly;
 Can all my wishing to restore your life
 Yield nothing you can take from me?

What are you needing that I cannot give?
 In weary circuit runs that maddening thought;
 Can I infuse no love . . . no will to live?
 Must such deep yearning simply end in naught?

—SOPHIE FEIDER.

LEA
LUBOSHUTZ

LUBOSHUTZ TOMORROW EVENING: HER PROGRAM

Sonata in G Minor	Tartini
Adagio; non troppo presto; largo; allegro commodo	
Concerto	Tschaikowsky
Allegro moderato	
Canzonetta	
Finale	
Intermission	
Sonata in C Major (Aura-modal scale)	Thomas Vincent Cator
Dedicated to Mme. Luboshutz	
(accompañed by the composer)	
Maestoso, allegro moderato	Ernest Bloch
Adagio, molto expressivo e rubato	Abram Chassins
Presto giojoso	Fritz Kreisler
Nigun	
Prelude	
Tambourin Chinois	
Faust Fantasy	Wieniawsky

There has been an excellent advance sale of seats for the concert of Lea Luboshutz, noted Russian violinist, which takes place tomorrow evening, (Friday, the ninth), in the auditorium of the new boy's building at the Douglas School, Pebble Beach. For those who wish to attend but have not as yet obtained their seats, it is advisable to make reservations at Lial's Music Shop as soon as possible. It will be possible to get admission at the door, but those who do so will have to take chances of sitting in the balcony.

A special bus, seating forty-two, will leave the bus station on Ocean Avenue at eight o'clock sharp. This is to accommodate those without other transportation.

For the benefit of those who will go in their own cars, but have never been to the Douglas School, the following instructions are given:—Keep to the paved

road until you see the Douglas School signs with arrows pointing the way. Anyone who stops at the Girl's School by mistake will be directed to the concert hall.

A few words concerning the career of Luboshutz may interest those who have not been in touch with her activities. At the age of thirteen she was taken to the Moscow Conservatory of Music for a course of study with Wassily Safonoff, the conductor. At sixteen she was graduated with highest honors, winning the gold medal and the special gift of a wonderful old Amati violin from the faculty in recognition of her genius. Later she won a sum of money as a prize in competition with twenty of the best violinists in Russia. This enabled her to study with Ysaye.

While she was still quite young, Leopold Auer, the violin wizard—teacher of

Heifetz, Elman and Zimbalist—came to a luncheon at one of the conservatories where she was studying. He was told that the pretty little girl who sat beside him was anxious to become "the best woman violinist in the world."

The master remonstrated with her. "You are young, you are pretty; you'll marry. Why not be happy?" he said. To play the violin is such hard, hard work." That was before he heard Lea Luboshutz play. Then he pleaded with her again, but in a different tone. "Never, never marry, my dear," said Auer, the master. "Play the violin you will and must—you are an artist."

It was only a question of time until she was acclaimed by European critics "the greatest woman violinist now living," a valuation in which the American press has generally concurred since her New York debut. When she played with the Baltimore Symphony Orchestra last month, a critic on the "Sun" said "She made the most profound impression of any violinist who has appeared here."



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On Paper Wings

By FREDERICK O'BRIEN

Cupid has queer ways in other latitudes. In Samoa he has no wings. He saunters among the cocoanut palms, or swims in the lagoons, a merry wight, with no complexes and no Freudian symbols. He fans no fire of romantic love, but he laughs and dances with the lovers, mingles with them under the tropic moon in their secret wooings, and wears the trappings of form and ambition in the marriages of important villagers.

In those faraway islands the god of love is sensible though passionate, and provokes and appeases appetites, without the indigestion so often ensuing in our civilized and Christian communities. To an American, the comparison between sex love in Samoa, its onset, tides, ebbs and gales, and our own amative conventions, with their lunatic fringe, is stirring. In Samoa there are erotics without neurotics; Oedipus is not Rex; and laughter is the voice of desire. Despite the efforts of a century of evangelism, impurity refers only to fish too long out of water.

The comparison is apt because monogamy is as strict in Samoa as in America, marriage is more often a fixture for life, prostitution is unknown, children are always welcome, and ceremony and manners are very strict, far stricter than with us. The immense difference between our morals and the Samoans' is that sex, its first manifestations, its ripening, its ways throughout life, and all its vagaries, even abnormalities, are accepted in Samoa as proper, and mostly pleasant; that young folk in Samoa, though early inducted into almost all the secrets of sex, and viewing constantly from infancy, in the roomless homes, the processes of generation, birth and death, do not become problems at puberty, nor are ever tortured by childish shocks, by impotencies, or false attitudes towards parents or friends, as among us.

Freedom without license, natural indulgence of instincts, and a healthy, continuing sexual life, without the

heights or depths of Christian romantic attachments, make dissimilar to ours the nights and days of Samoans.

You must not believe that this simple, serene relation of male and female is universal in the South Seas. It is not. A very opposite and sad state of sex affairs is found in New Guinea. There is an almost exact replica in morals of America and Europe, though among a negroid and isolated, much more savage folk than the Samoans.

There is prostitution and little laughter. There is no art, no pleasant ritual, no merriment. There is prudery, adultery. The women are frigid by custom, and sex is hateful. The people are Puritans, profoundly plunged in complexes; the children abuse their parents, husbands despise their wives. The villages are raucous with squabbles in and between families.

Would you seek a reason for this vast difference between the Samoans and these New Guineans? In Samoa the lagoon rings with laughter, there is no sleep for young or old when the moon is full; songs and dances, love-making and story-telling, feasting and sheer, earth happiness, pass the hours until the moon no longer lights the community green. I have often spent hours watching, sometimes joining, the frolics of moonshine in Samoa, where nothing but the rays of the night goddess urged theirs or my antics. There was not, nor need of, stimulant to mirth and caresses more than the delicious air, the small, homogeneous village, and the age-old devotion to the great lamp of darkness, in a land where man-made light was a string of candlenuts on a spine of palm-leaf.

In New Guinea all was discord. Anxiety, peevishness, melancholy, grandfather's skull in the attic to shoo away evil spirits. The wife who came, uncourted, often unacquainted, always a virgin, to her husband's hut, came with hatred of sex, with repulsion to her lifelong partner, with a sullen yielding to a rite from which she would get no pleasure or profit. For her children would as soon as weaned be controlled by their father, would grow up to mock her daily.

What could be the reason? I don't know. In two books by a modern young scientist, Margaret Mead, you may find out for yourself. "Coming of Age in Samoa" was written two years ago, and "Growing Up in New Guinea" is recently out. Perhaps there is a clue in the fact that in Samoa there is little private property; that the Samoans are communists to a large degree. In Samoa none could be hungry if there was food in the village. In New Guinea one might

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starve to death. The Guinea people are intense traders, absorbed in accumulating property; pots and pans, canoes, etc. Their days and nights are absorbed in trying to cheat one another, in bartering abroad, in indenturing their youth to earn wages on white men's distant plantations.

Well, there you are!! Prudery, prostitution, neuroses, chastity, sex antagonism; property, business, finance, fights. Those are in New Guinea. In Samoa is peace except where the white man has put his curse. Also is sex freedom, passion, laughter, devotion between husband and wife, dear love between mother and child, and no business at all. Not a deal.

Read 'em and steep! Two admirable books by an American college woman, who, alone among students and writers, went to the very core of sex in Samoa and New Guinea, without fear or favor.

Porter Emerson Browne
Continued from page one

For more than a year, the American people have been trying to violate natural laws, especially that of supply and demand. The result has been disastrous. Thirteen months ago less than a million men were out of work. Now there are more than seven million. Thirteen months ago, purchasing power was at par. Now the sum of money being spent in the country is off in the sum of *eight hundred million dollars* a month! For this the unintelligent blame the Administration. The fault is to no individual or party. The fault belongs to the whole people who did not recognize, who have not yet recognized, the condition for what it is, let alone taking any intelligent steps to cope with it.

The condition in which America finds itself, in less exaggerated form, has been with Great Britain and Germany for several years. Two sound steps their leaders have found to combat it.

The United States government should make available at once to reputable citizens small farms, with a government loan if necessary. These farms should be ready to work and stocked with animals. Machinery destroys the perfect farm cycle. They should be sold on the easiest terms possible. *This is the only possible step for permanent relief.*

Coincidentally, the United States government should institute a system of unemployment insurance. This means the establishing of employment agencies to which unemployed men can report each morning, take work if it is offered; if

not, receive a sum sufficient for their needs for that day. In the event that they refuse honest work at a fair wage, their names should be stricken from the list. This is the only possible step for temporary relief.

To talk of American wages and American standards of living when some seven millions of our people have not only no wages but no standard of living at all may be good spread-eagling but it is mighty poor economics.

There are in this country many people with savings. To tell these people that all will be well—to keep them idle and waiting, in false hope, until their money is gone—this is not kindness. It is injustice, and cruel injustice.

Banner business is gone from America for all time. The Prosperity that we knew is dead. The boom is over. From now the only thing for America is hard work, simple living and a return, for most, to the soil, the only place where living lies. This may be hard. But it is the only thing that will make a country, spoiled by luxury, laxity and easy living, again a real, virile nation.

Nature is ruthless. The balance between men and machines she will restore. The question is whether men will go or machines. Whether people will stay in the cities and starve or go to the country and live. That is all. It is elemental, and as simple as two and two.

The present condition is not a panic, a depression, a recession. It is the inevitable result of a policy of mechanical folly that has been persisted in for more than a generation. In the early days of this century, America departed from economic sanity and entered a period of commercial madness. She must go through that period of commercial madness and come again to economic sanity. The only question here is the road she takes and the price she pays. Nor must we blame too harshly those who, because their country has failed them, shall step beyond the written law to save the lives of those they love.

Millions of Americans are destitute and desperate. There is no time for experiments or expedients. It is time to know, to tell, and to face facts.

* * *

(In the field of current American literature, Porter Emerson Browne's name is almost as well established as the national magazines to which he is a regular contributor. On occasion he turns to play-writing with equally notable success, as witness "The Bad Man." At present he is in Arizona, practising, in a measure, what he preaches in the foregoing article—a return to the land.

SPEAKING AT SEVENTY, by Mary E. Bulkley

Being Three Sonnets in a Sequence of Twelve

Much has been written about old age, but usually by those still in the stress of middle life. May the fact that these verses are the record of one who has travelled in this Extreme West be their justification.

M. E. B.

IV.

You will forget me surely. Nights and days
And days and nights will come and go, nor bring
Even one thought of all our common ways
Of books and birds and woodland wandering.
My voice be soundless to your inner ear,
Blurred be my smile, my glances all unread.
Nor would I have you pause to miss me, dear
Nor pain the living, bringing back the dead.
Yet, some slight thing shall startle you aware,
Some trifle bring me back as sharply plain
As when white gulls, hung darkling on the air
Beside the ferry, pass the lighted pane.
Thus, I, evoked by voice, scent, flower or lark
Appear, then slip to the indifferent dark.

V. "The moon has lost her memory."

—T. S. ELIOT

"The moon has lost her memory". On whose
Authority, young poet, say you so?
Are you so sure that you her story know
Because you scan her visage, and you choose
To offer phantom webs of dimmest hue,
That by a perfect rondure, she conceals
To see her flat and ghostly? Thus, you lose
From all men's eyes, as much as she reveals.
Her memories most sacred, she'll refuse
Youth's paltry judgments and pronouncements bold,
Taking the half of living for the sum
As youth weighs age, believing there may come
No higher Love than Love. She never told
That laved in light no young eyes ever won
The Moon dreams with her soul, Endymion.

VI.

Treasures of ships that sailed long years ago
Buried in sea-ooze, dot the ocean floors,
Lost, fated ships that went with gallant show
To trade for pearls and silk and gold moidores.
Wasted their toil, wasted their treasure vast
Hunger and thirst, cold blood, hot tears and sweat;
For no one profits from their hardy past,
Their payments made, the riches waiting yet.
Buried in dead slime of forgotten days
Lie gains of years that sank when youth went down
And speeding past them on their several ways
Ships seek on distant coasts of far renown
The self-same things, for instant woe or weal
That, waiting, lie beneath the searching keel.

POETRY TO BE HEARD

In the poetry of Madefrey Odhner there is a predominating note of triumph—triumph of disillusion and despair. Although, to be sure, he stoutly maintains that he has no "message" for anyone. But it is good medicine, his strong medicine in a changing and bewildered world. Distilled into high poetry, it is the undismayed viewpoint of the modern man of Science.

Madefrey Odhner is to read selections from his work at the Denby-Watrous Gallery on Saturday evening, January seventeenth, and he is well equipped to do so. Hearing Odhner read, I was reminded of the fact that it is Modern America that has restored prestige to the bard. Strange, but, true, America listens.

When we have a poet who is able to voice the music of his own words, we have that rare artist, the bard. Alfred Kremborg, Carl Sandburg, Vachel Lindsay, Madefrey Odhner, are bards—as truly as were the bards for whom the ancient Greeks built ampitheatres, as truly as were the men who sang in the halls of the kings of Ireland, England and Scandinavia.

Medefrey Odhner is a bard who sings for this day and this generation in terms of its own coinage. Whether calling to life the contrapuntal music of an ex-

quisitely woven lyric, or the trenchant sonority of a massively built sonnet, his vocal technique is adequate. The reading of his symphonic poem, "City Night," an epitome of life in this industrial age, makes demand on the voice that is amazing, and illuminatingly indicative of the development of the "ear poetry." The clangorous rhythms, the multiple themes, returning each time with an altered meaning to the words, a dialog between a couple of freight engines sketch the panorama of the times. It is a modern saga living not in the written but in the spoken word.

* * *

Madefrey Odhner has made San Francisco his home since 1917. During the war he was Captain of the Machine Gun Company of the Sixty-Third Infantry, but he seems to value more highly the fact that he was a "buck private in the rear ranks" of the United States Marine Corps in 1909. With a lift of the eyelids he will tell you that he "was delicately nurtured," being the son of a professor of archaeology and then he will add that later on, like Masefield, he "swabbed out the spit-kits for his beans." In 1913 he became a member of Granville Barker's company, playing minor parts in "Androcles and the Lion," and "The Man Who Married a Dumb Wife." In 1914 he made a barnstorming tour in Shakespearean repertory throughout the East, South and Southwest.

His poems have appeared in numerous

THE ETERNAL CITY TO TITUS LUCRETIUS CARUS

The voices of umbrageous prophets thundered
Their chiming dooms within my childish ears,
And wrapped me round in their vindictive fears
Of judgement visited on them that blundered
Across taboos,—mad, whoring gone, and sundered
From the Lord High God's command,—damned mutineers
Born to be gulfed in their own unexpiating tears.
A wonder then . . . but then, since then, I have wondered.

Father to son, father to son, the slow
Mind of the ages treads in the slavish mill
And tells itself that man is climbing still.
Spirit? No consolation have men known
Of it, not theirs by nature, doubly so.
"Strike off your chains and make your souls your own!"

—MADEFREY ODHNER.

SONG TO A DANCER

Even this cool thing
In pale chrome green,
This bud
Of gelid March,
Shall thaw in the April flood
To fiery blood
And bitter honey
Maddening bees of May.

Oh, poignant day!
In all the sunny
Porticoes that arch
The Athenian scene,
Was never Caryatid
Poised more sure,
In her own frozen dream
Immaculately pure.
Oh, tides of Spring,
Even this cool thing . . . !

—MADEFREY ODHNER.

publications, including "The Nation" and "The Commonwealth," and in various anthologies, among them, L. A. G. Strong's "Best Poems of 1927." Some of his lyrics have been set to music and are on the programs of such artists as Tita Schipa and Laurence Strauss. L. N.

OUT OF HAWAII

Carnegie Institute recognized only one Pacific Coast artist in its last international exhibit—Millard Sheets of Los Angeles. Therefore, it is conceivable that the thirty or forty artists who live and work in Hawaii—intensely American—should be practically unknown in New York, says the "Art Digest." To the credit of at least one New York art gallery—Ferargil's—let it be said that the new art season brought to New Yorkers the opportunity to see some real Hawaiian art—drawings of the diverse racial types of Honolulu by Madge Tennent, a native of England, who is already known in South Africa, New Zealand, Australia and her home, Hawaii.

The anthropology of the South Seas has engrossed Mrs. Tennent for ten years. It began on Robert Louis Stevenson's Mount Vasa in Samoa, and has been unremittant ever since.

Art Notes

WOOD CUT VOGUE

The *Bulletin* of the New York Public Library, where until next April an extensive exhibition of contemporary European wood block prints is being held, contained the following article on the growing popularity of the wood cut by Fran' Weitenkampf, curator of prints: "The wood block is in vogue. That is obvious. It is equally obvious that this newly awakened popularity is bringing the inevitable corollary: an increasing mass of work by immature talent. But the good work, the significant, in Europe and America, shows basic tendencies which go to the very root of the principles of art practice.

"In the best of wood engravings of today the essential character of the wood block is preserved in its integrity. In such work we see clearly wood engraving, that and nothing else. This indicated understanding of the range of and limits of the medium is aided by the condition that the art as practiced today is original wood engraving, or painter-wood-engraving, if that term be preferred. In other words, the designer himself cuts his conceptions on the block, without the intervention of a professional engraver.

"In the nineteenth century wood engraving was preponderantly a reproductive art. Bewick's use of the graver instead of the knife and his demonstration of the 'white line' in time brought about a change which, in the last quarter of the nineteenth century thrust wood engraving in his country to what appeared about the very limit of technical refinement, the extreme virtuosity in rendering of tones and textures. Then came the day when the half-tone entered on its period of triumph, and the wood engraver's occupation seemed gone.

"Today the wood block has come back, to such an extent that 'wood block prints' is a term generally and glibly used. It has come back as a medium for the artist, for original engraving. Whatever inspiration the present-day movement may draw from XV century work or from other sources, its results are of today and express today."

ART IN RUSSIA

In the London "Observer," P. G. Konody discusses art in Russia, its future and the conditions under which the artists work:

"Let it be said straightforwardly that a revolution or a war has never yet in any

way furthered the artistic sensibilities of mankind, nor has it ever produced an art of its own. Political upheavals, when they take the form of mass movements which aim at destroying the entire existing structure of the social life of a country are bound to be directed against all manifestations of untainted individualism. These two factors, on the other hand, are the two foundation stones of art. Absolute freedom to express his personality openly and generously is necessary for the artist to enable him to play a part, be it ever so small, in the gradual evolution of that side of human nature which calls for creation of beauty.

"One cannot, therefore, expect a country which has only recently lived through the greatest revolution in history, and which is still in the throes of social unrest and agitation, to produce works of any real artistic significance—more particularly a country like Russia, where, up to the time of Peter the Great, art was merely a more or less mechanical repetition of Byzantine formulae, and where the first individual artists did not appear until the eighteenth century and then only as imitators of their Western contemporaries. Since then the Russian painters managed to produce a school of painting which, though based on the various art tendencies of Western Europe and keeping pace with them, bore a definitely national character of its own. But, owing to the war, followed by the revolution, interests were entirely diverted from the true object of art, and got drowned in the mass production of political strife. At the same time, all direct contact with the development of art in the West was lost. . . .

"A great effort has undoubtedly been made by the young Soviet artists; but so far it has failed to establish that really intimate contact between art and life through which art becomes a lasting vital force in the evolution of humanity. The technical as the material conditions of livelihood, again, are not such as to stimulate an unrestricted flow of artistic expression. Artists' materials are scarce and expensive, and the claim made upon the artists to exercise their capabilities for propagandist, educational or other 'commonwealth' purposes leaves them but little scope for expressing the personal, human side of their nature.

"Most artists are enrolled in various groups and associations, and become pawns in the game of 'art production for the masses,' much to the detriment of any individual pursuit of adequate aesthetic expression.

"It will be interesting to see what people working under such handicapping moral and material circumstances can contribute to the world of art."

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THE CARMELITE, JANUARY 8, 1931

SANTA CRUZ ART EXHIBIT

The fourth annual art exhibit sponsored by the Santa Cruz Art League will be held in the beach auditorium, Santa Cruz, February first to sixteenth.

California artists are invited to submit their work, either oils, water colors or pastels, suitably framed. Prizes are offered as follows:

First prize for oils, two hundred dollars, known as the Santa Cruz Art League prize.

Second prize for oils, one hundred dollars, known as the Santa Cruz Woman's Club prize.

First prize for water colors, one hundred dollars, known as the Lillian A. Howard prize.

Second water color prize, fifty dollars.

First prize for pastels, thirty-five dollars.

Second prize for pastels, fifteen dollars.

A prize for the most popular picture in the exhibition will be determined by the votes of visitors; fifty dollars given by the associate members of the league.

Selection of paintings to be hung and the award of prizes aside from the popular prize will be made by these judges:

Eugen Neuhaus, University of California; William A. Griffith of Laguna Beach, and Alson Skinner of Pasadena.

Entries for the exhibit should be addressed to the Santa Cruz Art League, Beach Auditorium, Santa Cruz, and shipped so as to arrive between January twenty-first and twenty-fourth.

ANKRUM IN PASADENA

Morris Ankrum, who joined the directorial staff of the Pasadena Community Playhouse in October, following a summer of activity in Carmel, will play the role of Julian Cleveland in the Pasadena production of "Cock Robin," mystery comedy by Elmer Rice and Philip Barry, which opens at the Playhouse this evening (January eighth.)

From a student at the University of California, Morris Ankrum rose to be director of the University Little Theatre in Berkeley, and later as playwright and actor, turned to the professional stage in New York. There he played the juvenile lead in Laurette Taylor's "Sweet Nell of Old Drury"; the doctor in Eva LeGallienne's "Hannele"; the labor spy in "Gods of the Lightning," which he directed in Carmel last summer; in Eugene O'Neill's "The Fountain," and several other productions. While in New York, Ankrum collaborated in writing "The Mystery Man," which ran for six months. Later he spent a year on the road with the George Arliss "Green Goddess" company, and was also seen on the Coast in the western production of "Broadway."

SAN FRANCISCO'S YESTERYEARS

A book of recollections, "In Our Second Century," by Jerome A. Hart, for many years editor of the San Francisco "Argonaut," is announced for early publication.

The book begins with a resume of the period after the American Centennial, including reconstruction in the South, and the Hayes-Tilden election of 1876. The Sandlot and Kearney-Kalloch cases are discussed, and the railroad riots of 1877. The dailies of San Francisco in the seventies and eighties are reviewed; the DeYoung brothers' building up of the "Chronicle"; Senator Hearst's purchase of the "Examiner," and his son's success with it; the "Call" under John D. Spreckels as publisher; the initial days of the "Argonaut." Much space is given to newspaper writers of the period, including Ambrose G. Bierce, Arthur McEwen, George Barnes, Henry George, Dan O'Connell, Alexander Henderson and others. The amazing inventions which revolutionized the business of newspaper publication and the printer's art are described.

A vivid account is given of General Grant's reception at San Francisco in 1879. The lecture platform is reviewed, including the lectures of Beecher and Tilton in San Francisco and their bitter fight in the Beecher-Tilton trial.

Hart gives a chapter to the early days of the Bohemian Club, with many heretofore unpublished anecdotes. The book closes with interesting reminiscences of old-time shows. ("In Our Second Century," 454pp., \$3.50. Obtainable through The Seven Arts, Carmel.)

COLOR IN THE LIMELIGHT

Carmel's projected use of color in pavements has, as was to be expected, afforded material for numerous stories in the press. At one end the "Christian Science Monitor" gave front-page prominence to the story; at the other end, "Life" gave it a paragraph on the freak page. Coming closer to home, we find the following comment in "The Grove at High Tide" (Pacific Grove):

Carmel is having an argument over "black vs. white" dispute for years. Its Bohemian airs its pretended aloofness from the affairs of the world, its desire to be "different," Carmel is just about the same as any other small town. (Perry Newberry, please don't shoot.) We of Pacific Grove, who pride ourselves on showing the characteristics of many another American city of a few thousand residents, have had this old "black vs. white" dispute for years.

The fact is that when we outgrew the old church war type of small town politics, this paving situation was the next to attract our attention. How long we shall keep at it, goodness only knows!

We are quite surprised, Carmel. Honestly, we are. We thought that if there were one city in the state that wouldn't fall into this same old rut, Carmel would be that one. And this comes during the administration of the widely-heralded "poet-mayor"! Tut-tut. At the very least we thought Carmel would have an argument between pink and orange pavement, or perhaps a futuristic design on the streets, or what not. But mere "black vs. white"! Why, that's far too commonplace. Next thing we'll hear about is property owners signing about four different kinds of conflicting petitions the same names on each, and then a new charter with a poet-city-manager, or something. Great Scott! Friends across the other end of our new road, we didn't think this thing was quite so contagious. . . .



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Churches

CHRISTIAN SCIENCE CHURCHES

"Sacrament" will be the subject of the Lesson-Sermon next Sunday in all Churches of Christ, Scientist, branches of the Mother Church, the First Church of Christ, Scientist, in Boston, Massachusetts.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "For I have received of the Lord that which also I delivered unto you, That the Lord Jesus the same night in which he was betrayed took bread: And when he had given thanks, he brake it, and said, Take, eat: this is my body, which is broken for you: this do in remembrance of me. After the same manner also he took the cup, when he had supped, saying, This cup is the new testament in my blood: this do ye, as oft as ye drink it, in remembrance of me" (I Cor. 11:23-25.)

The Lesson-Sermon will also include the following passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy: "Obeying his precious precepts,—following his demonstration so far as we apprehend it,—we drink of his cup, partake of his bread, are baptized with his purity; and at last we shall rest, sit down with him, in a full understanding of the divine Principle which triumphs over death." (p. 31).

COMMUNITY CHURCH MUSICALE

On Sunday evening next, beginning promptly at seven forty-five, the Rev. T. Harold Grimshaw will present another of his delightful Evenings of Musical Appreciation. This time, on account of the forthcoming visit of the German Grand Opera Company to San Francisco the feature of the evening will be a few of the greater scenes from Wagner's "Ring of the Nibelung"; but there will be other selections of a lighter character. Among the "Ring" episodes to be described and illustrated will be the idyllic "Forest Murmur" from Siegfried, the Funeral Music from Gotterdammerung, and Brunhilde's Immolation, "that never-to-be-forgotten scene of terrible splendor."

Other selections will be the delightful "Love Duet" from the second act of "Tristan and Isolde," the charming music of the Nutcracker Suite, and the Second Hungarian Rhapsody of Franz Liszt.

In addition to recorded music, the Car-

THE CARMELITE, JANUARY 8, 1931

Carmel Woman's Choral group will sing, and Miles Bain, baritone, will appear on the program. Thomas Vincent Cator will be the accompanist.

A silver offering is expected.

GERMAN OPERA FOR SAN FRANCISCO

Following reports of the brilliant opening of the German Grand Opera Company's third American tour at Washington last Monday (January fifth), Selby C. Oppenheimer, who brings the organization to Civic Auditorium, San Francisco for an engagement of five performances, beginning January twenty-fourth, expects a success even greater than last year's, when the company made its first appearance on the Coast. "Goetterdammerung" was sung in Washington last Monday night, with Dr. Max von Schillings, the Wagnerian authority, conducting. His appearance as conductor will be the outstanding feature of the company's opening performance in San Francisco, "Die Walkure."

Following "Walkure" will come four performances: "The Flying Dutchman" on Sunday afternoon, with Baumer, Adi Almosino, Richard Gross, aurenz Pierrot, Sigmund Gronveld and Max Adrian, with Carl Adler conducting; D'Albert's operatic setting for the novel and drama, "Martha of the Lowlands," "Tiefland," Monday evening, with Mme. Gadski, Almosino, Annette Royak, Ida von BBarsy, Klarie von Kullberg and Messrs. Roth, Braun, Hey, Hartmann, Werner and Buchanan, von Schillings conducting; "Siegfried," Tuesday evening, January twenty-seventh, with Gadski; and "Goetterdammerung" on Wednesday evening, January twenty-eighth.

NEW YEAR PARTY AT GIRL SCOUT HOUSE

The Pacific Grove Girl Scouts were the guests of the Carmel troop on Saturday afternoon at a New Year party.

The "Wild-rose" patrol were hostesses for the occasion. Patty Truslow, the leader, was assisted by Bernice Trowbridge, Jane Haskell, Dorothea Dawson, Lucille Dorsey, Helen Burnette, Maxine Arnold and Pansy Daegling.

The party commenced with a treasure hunt, the clues being hidden in various spots around Carmel. After the treasure had finally been run to earth by members of the "Iris" patrol, tea was served in the Scout House. At five o'clock the flag was lowered and taps sung before going home. Thirty Scouts were present, ten of whom were from Pacific Grove.

B. P.

THE Carmelite JUNIOR

(Excerpts from "Sunset Glow" and "The Forest Wind," the latter being issued by the pupils of the Douglas School, at Pebble Beach)

THE GAME WARDEN WILL GET YOU

Down at the Carmel river during the holidays there have been a number of boys shooting at the sea gulls. Several boys were caught by the game warden. He did not arrest them, but he warned them against repeating the offense. Any one from now on will be placed under arrest if caught shooting gulls either at the beach or at the river.

It is the duty of every boy and girl to help protect these birds. If anyone sees boys engaged in this destructive pastime he should warn them of the consequences. If this does not prove effective he should report to the warden.

BABY EELS

Down on the Carmel Point there are many forms of sea life. We were trying to catch some abalone when a man came along and showed us how to catch baby eels. The way you do it is to lift up the seaweed that rests on the sand and connected to the rocks. When you lift it up quickly you will see the little worm-like creatures. They are harmless and very quick and will dart in the sand never to be seen by you again.

After we caught five of them just to see what they were really like we set them free again.

THE WAVES

I love to watch the waves at play,
Rolling high and then the spray,
Splashing rocks with sounding roar,
Washing seaweed on the shore,
Scattering sea-gulls with thundering
break,
What a lovely sight they make!

Nroman Todd.

COLONIAL LIFE

This year the Fifth Grade has very interesting teachers who give us interesting work. In Social Studies we are learning about how the colonial people lived. We have six different committees. Judy Woodward is chairman of the Shelter committee, Spencer Kern, the History committee, Dorothy Woodward, Recreation and Amusement, Kathryn Littlefield, Clothing; Raymond Brown, Transportation; Catherine Beaton, Food; and Grete Schuyler is chairman of the committee on tools and utensils.

Each person on a committee finds out as much as he can on his subject. After we finish studying, we report to the chairman. He puts all the reports together and then he gives a report to the class.

We are making a log cabin and each committee is doing its own part in furnishing it.

Grete Schuyler.



Illustration from "Wonder Tales from Fairy Isles," (Olcott), published by Longmans, Green Company.



Illustration from "You Make Your Own Lnogmans, Green Company

C-A-R-M-E-L

Carmel-by-the-Sea!

A quaint little place you see.
Rowing, swimming are the sports.
Must be artists of every sort.
Even more than in Greece where art
Lingers in every house and part.

Norman Bayley

IN THE DARK

What is student government? Just what is this thing everyone has been discussing? I am one of the many pupils who does not understand. We have had many discussions and nothing has come of them. A few people have given their ideas; the majority of the remaining pupils do not have opinions, do not understand it at all. Why doesn't someone who has been acquainted with student government in some other school and who understands it thoroughly, explain it once and for all? I am sure I am not the only one who feels this way about student government. Most of us would

Louise Parks,
Ninth Grade, Douglas School.

WAR

Once in an old barn
I found in some hay
A man half dead
And there he lay
Shot in the side
His arm half gone,
Some brave soldier
On his way from harm.

But still he carried on,
Although his side was torn,
An enemy spy
But what cared I
So long as his soul was fine.
I carried him in
And held his hand
When he passed on
To the other land.

George Crossman,
Third Grade, Douglas School.

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